



We must look back for a moment to our good friend  
 Matthew Locke; as I omitted to give you a specimen of his work  
 from his last so called English Opera of *Psyche* - which is  
 characteristically English in style, and shows his capacity for  
 presenting a vocal movement in satisfying form. And I have  
 a last word to say of his enterprise in experiment in the  
 direction of chromatic harmonies and emotive expression;  
 which anticipated Purcell's wonderful development in the same  
 direction. See now for Music & ~~marked~~ Marketh.

We have discussed also Pelham Humphreys, who was,  
 with Locke, one of the forerunners of the singular outbreak  
 of English Music in the latter half of the ~~seventeenth~~ <sup>eighteenth</sup>  
 century; and would no doubt have produced something more  
 important than he did if he had not died in 1674  
 at the early age of 28. There were some other choir boys  
 of the same standing as Humphreys who became composers  
 of mark. The best of them was John Blow who was



Mention should also be made of the famous music to  
Sir W. Davenant's version of Macbeth, which has  
been attributed to both Locke & Purcell which made  
its appearance in 1672. Purcell would then have  
been only 14 years old so it seems unlikely that  
it was by him. And it is likely that it was  
by Locke.



a year younger - born in 1648. He was a Chorist  
at the Chapel Royal at the same time with Humphrey, and  
was appointed Organist of Westminster Abbey in 1669, and  
became a conspicuous figure among the composers and Organists  
of the time - and to him I shall have to refer again.

There was also Michael Wise ~~also~~ who was a  
Chorist with them, and became Organist of Salisbury  
Cathedral, and also of St Paul's, and a composer of  
the Restoration type of Church Anthem; and was killed  
in the streets of Salisbury in a scuffle of some sort in 1687.

It was among a later generation of Chorists that  
the extraordinary genius Henry Purcell made his appearance.  
He was born in Westminster in 1658. His father Thomas  
Purcell was a Gentleman of the Chapel Royal - & that  
name was a tradition in the family. Of the Chronology  
of his earlier works it is impossible to speak with certainty,  
and the dates frequently given in print are mostly them  
intentionally wrong. The earliest printed compositions of his that I  
know are in Playfords second set of Ayres and Dialogues, which was



printed in 1679. In which occurs the ode on the death  
of Locke, as the last number of the collection.

It is certain he began to write incidental music to plays among  
the first of his musical activities, and we can identify two  
of these plays as the *Virtuous wife* and *Theodorus*  
which were acted in 1680. The familiar legend  
about his famous little Opera *Dido and Aeneas* having  
been written for Mr. Isaac Priests boarding school for  
young ladies in 1680 is hopelessly mythical. It  
was probably written between 1688 and 1690, and  
not for a young ladies seminary at all.

Purcell is said to have had his musical education from  
Pelham Humphrey and Blow of the earlier group of choir boys;  
and even from Captain Cooke of the <sup>pre Commonwealth</sup> ~~earliest~~ generation.

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It is held to have been appointed Organist of  
Westminster Abbey in 1680. Blow having vacated.



He was made Organist of the Chapel Royal -

1682. He ~~was~~ soon began writing Church Music. Chorus improved  
and his opportunities improved with them. ~~Other earlier songs~~ - p. 45.

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